800 CHESTNUT STREET
SAN FRANCISCO 11, CALIF.

CALIFORNIA SCHOOL
OF FINE ARTS

1950

JULY 3—AUGUST 11

Summer Session

DAY CLASSES

PAINTING AND SCULPTURE

1 ***Painting*** AD REINHARDT
Theory and practice of painting today. For artists and advanced students. (T Th required studio periods.)
MTWThF A.M.

2 ***Painting*** CLYFFORD STILL
Studio work, private counsel, group discussion of contemporary interests. For artists and advanced students.
MWF A.M. and/or MWF P.M.

3 ***Landscape Painting*** HASSEL SMITH
Work on location and studio discussions. Prerequisites: Drawing; Color. MWF A.M. and P.M.

4 ***Portrait Painting*** DAVID PARK
Observation of model and technical control of medium. Prerequisites: Life Drawing; Color.
TTh A.M. and/or TTh P.M.

5 ***Watercolor Painting*** EDWARD CORBETT
Technique of transparent watercolor painting from nature.
TTh A.M. and/or TTh. P.M.

6 ***Oil Painting for Beginners*** ELMER BISCHOFF
Introductory problems of representation and abstraction.
MWF P.M.

7 ***Sculpture*** ZYGMUND SAZEVICH
Work from model in clay or plaster MWF A.M.

DRAWING

8 ***Drawing from Nature*** JOHN LANGLEY HOWARD
Accurate rendering of nature in black and white mediums.
TTh A.M.

9 ***Large Scale Drawing*** ELMER BISCHOFF
Use of size to encourage confidence and invention in expression. MWF A.M.

10 ***Life Drawing*** JAMES WEEKS
Quick sketches and one-hour studies from model
MWF P.M.

DESIGN

11 ***Design in Space*** SQUIRE KNOWLES
Practice in exploration of relations between two and three dimensional space. Principles which bear on design in painting, sculpture, layout, industrial products, interior and exterior architecture. TTh P.M.

12 ***Color*** SQUIRE KNOWLES
Practice and theory of modern color aids to designers and painters, with emphasis on the Ostwald system. MWF P.M.

13 ***Exhibition Presentation*** SQUIRE KNOWLES
Theory and techniques of exhibit planning, presentation and construction. TTh A.M.

14 ***Textile Design*** DON SMITH
Designing for commercial production of modern textiles and wallpapers. Prerequisites: Drawing; Color. MW A.M.

PRINTMAKING

15 ***Lithography and Engraving*** RAY BERTRAND, JAMES BUDD DIXON
Work on stone and plate. Processing and pulling proofs. Black, white, color. Prerequisite: Drawing.
TTh A.M. and/or TTh P.M.

16 ***Silk Screen Printing*** ROBERT MC CHESNEY
Introduction to techniques of design and reproduction. Prerequisite: Drawing. MW P.M.

ADVERTISING ART

17 ***Advertising Art*** BALDASSARE ARMATO
Primary considerations of layout and lettering. Production and reproduction methods. Prerequisite: Drawing.
MWF A.M.

18 ***Illustration*** PAUL Q. FORSTER
Introduction to advertising and magazine illustration. Prerequisite: Life Drawing. TTh A.M.

CRAFTS

19 ***Ceramics*** WHITNEY ATCHLEY
Wheel and mold techniques. Kiln stacking, firing, glaze making. MW P.M.

20 ***Jewelry Design*** FRANZ BERGMANN
Design and execution in silver. Repoussé, chasing, soldering, polishing. TTh P.M.

PHOTOGRAPHY

21 ***The View Camera*** FREDERICK W. QUANDT, JR.
View camera as an analytical art medium. Supervised field trips, studio practice, print production.
MTWThF A.M. and P.M.

22 ***The Miniature Camera*** MINOR WHITE
Handling miniature camera in field. Negative and printing techniques. Required equipment: 35 mm to 2¼ square camera; Weston light meter; lens shade; carrying case.
MTWThF A.M. and P.M.

LECTURES

23 ***The Artist Today*** AD REINHARDT
Social, economic, philosophical problems facing the contemporary artist. Illustrated. Th. 1-2 P.M.

NIGHT CLASSES

A ***Life Drawing*** RAMSEY WIELAND
Drawing from model. Individual counsel, group discussion.
MW

B ***Life Sketch*** ANTONIO SOTOMAYOR
Drawing from model in series of briefly timed poses. F

C ***Painting*** DAVID PARK
Work from the model and imagination. MW

D ***Painting*** WILLIAM A. GAW
Still life and figure painting in oil and watercolor mediums.
MW

E ***Sculpture*** ZYGMUND SAZEVICH
Elements of clay and plaster techniques. Work from the model.
MW

F ***Ceramics*** WHITNEY ATCHLEY
Wheel and mold techniques. Kiln stacking, firing, glaze making.
MW

FEES All fees quoted are for the six-week session.

TUITION

13 periods weekly	$66.00
12 " "	63.00
11 " "	61.00
10 " "	58.00
9 " "	55.00
8 " "	51.00
7 " "	47.00
6 " "	42.00
5 " "	37.00
4 " "	32.00
3 " "	27.00
2 " "	21.00
1 " "	16.00

OTHER FEES

Enrollment	1.00
Locker rental	1.00
Padlock deposit	1.50
Credit registrations*	2.00

*Credit registration fee is payable once only, and is valid for all subsequent attendance.

A non-refundable deposit of $10.00 will be required with all registrations (veterans with certificates of eligibility, etc., excepted). This amount will be applied to total tuition and fees, which must be paid in full by July 3, 1950.

STUDIO FEES

Studio fees help to defray extra maintenance costs of certain classes which require special tools and materials, models, etc. Listed fees are minimum.

Numerals and letters in the left column below refer to the corresponding courses in the adjacent list.

DAY

4	Portrait (2 periods)	$ 3.75
7	Sculpture	6.00
10	Life Drawing	3.75
11	Design	3.00
15	Litho. (2 periods)	1.75
16	Silk Screen	6.00
18	Illustration	2.50
19	Ceramics	5.00
20	Jewelry (each per.)	1.50
21	Photography	20.00
22	Photography	20.00

NIGHT

A	Life Drawing (each per.)	1.25
B	Life Sketch	1.25
C	Painting	2.50
D	Painting	2.50
E	Sculpture	2.50
F	Ceramics (2 periods)	5.00
	Ceramics (1 period)	2.75

Amounts specified refer to the number of days for which course is scheduled; extra studio periods are pro-rated on the above basis.

The session offers ten day periods and three evening periods weekly.

Class periods are from 9 to 12 A.M., 1 to 4 P.M., and 7 to 10 P.M., unless otherwise noted.

Initials at the end of each class description refer to days scheduled.

Holiday July 4—Independence Day.

Studio periods, at the standard rate, are available to certain students in certain classes on approval of the Registrar.

One unit of credit is earned for each 45 hours' classwork.

Classes may be discontinued by the School without notice.

CALIFORNIA SCHOOL OF FINE ARTS
800 Chestnut Street, San Francisco 11
Telephone: ORdway 3-2640
Douglas MacAgy, Director

Affiliated with the University of California.

Maintained by the San Francisco Art Association.

Approved by the State of California and the Veterans Administration under Public Laws 16 and 346.

GUEST INSTRUCTOR

AD REINHARDT

noted New York painter, illustrator and teacher, will conduct a special course in painting and give a series of illustrated lectures on *The Artist Today*. Creator of the famous set of full-page collage cartoons—"How to Look at Modern Art"—featured by the newspaper PM, Mr. Reinhardt is known as one of the most enlightened and witty exponents of art today. Widely represented in public and private collections, his painting is also exhibited extensively in the United States. Formerly a teacher at Columbia University, he is now a member of the art faculty of Brooklyn College.

Designed by Milton Cavagnaro.
Lithographed by Wallace Kibbee.

PLEASE POST

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B	Life Sketch	1.25
C	Painting	2.50
D	Painting	2.50
E	Sculpture	2.50
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